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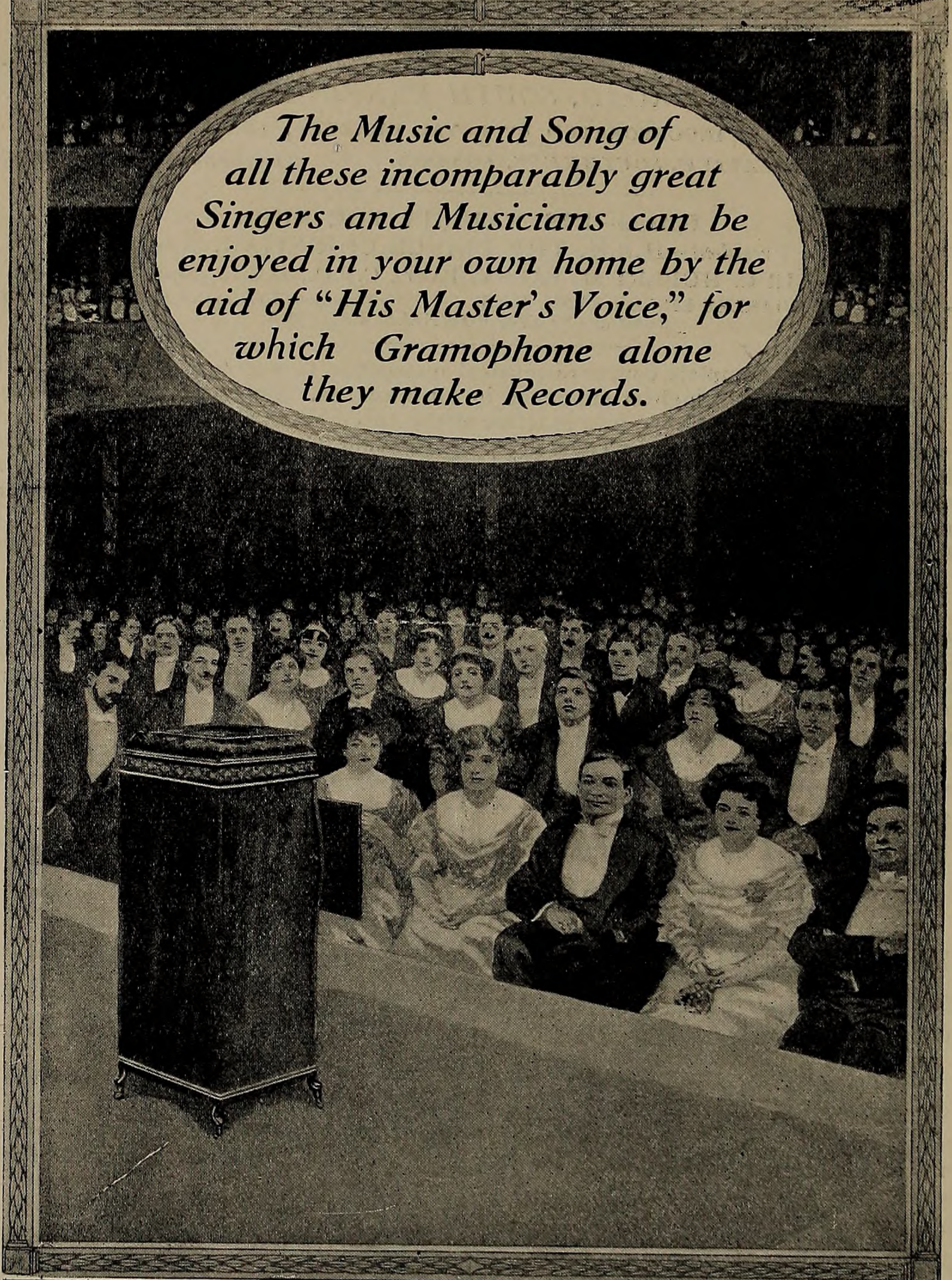
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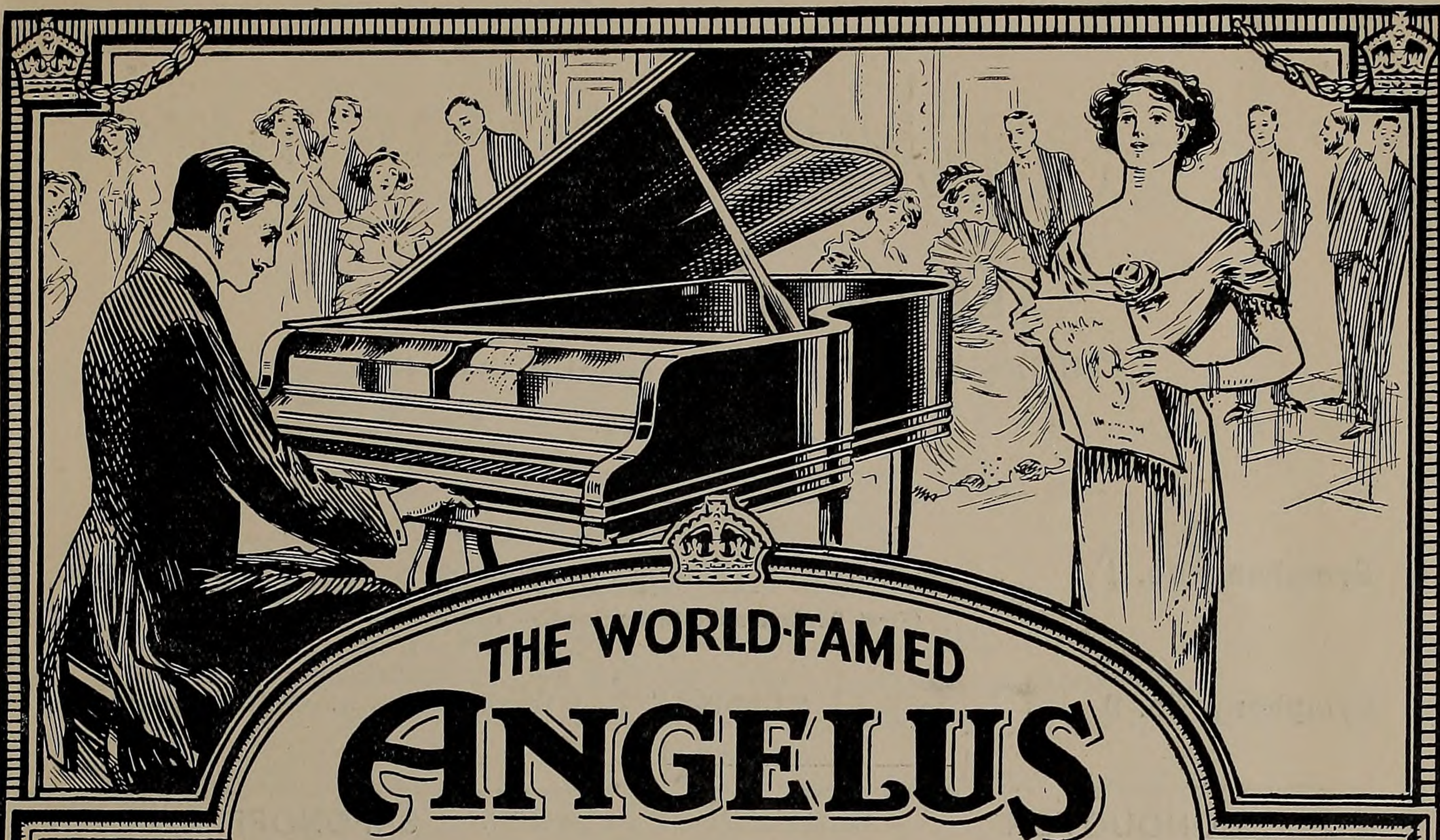


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⇒ Programme. ⇐

ACT I.					
Symphony No. 4 in E \flat	Glazounow
Violin Concerto in B minor	Saint-Saëns
KATHLEEN PARLOW.					
ACT II.					
Prelude ("Parsifal")	...	...	...	...	Wagner
Charfreitagszauber ("Parsifal")	...	...	...	...	Wagner
Trauermarsch ("Götterdämmerung")	...	...	...	...	Wagner
CONDUCTOR			...	MENGELBERG.	

* * ANALYTICAL PROGRAMME

ACT I.

SYMPHONY in E flat, No. 4 (Op. 48) ... Alexander Glazounow.

THE form of this Symphony is unusual. It includes three movements only—

- I. An *Allegro* with an Introduction (*Andante*).
- II. A *Scherzo*.
- III. An *Allegro* with an Introduction (*Andante*).

Inasmuch as the Introductions to the first *Allegro* and the *Finale* are more extended than is customary in such cases, the absence of a regular slow movement is explained, if not justified. It may be added that the work as a whole is one of free and elaborate construction, abounding in changes of *tempo* and key, profuse in all manner of detail, rich in contrapuntal device, figuration, and orchestral effect. These features will present themselves with so much distinctness and emphasis in the course of the performance that it suffices simply to name them in anticipation.

Andante—E flat minor, 9-8.

Three flutes, one oboe, corno inglese, three clarinets, bassoons, horns, trumpets, three trombones, tuba, timpani, strings.

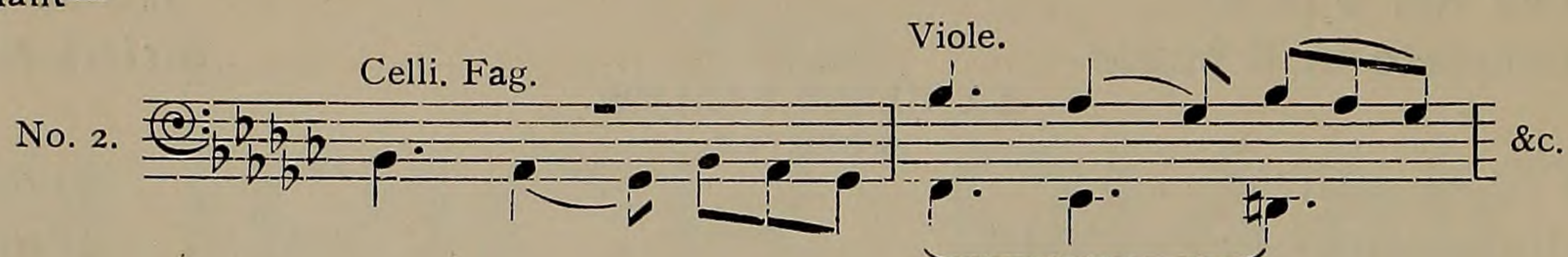
The work opens with one of those plaintive and characteristic themes to which Slavonic masters have accustomed us. It is given to the *corno inglese*, accompanied by close harmonies from second violins and lower strings, all, contrabassi excepted, being "divided." The melody enters after two preliminary tonic chords, and makes its way thus—

No. 1. Cor. Ingl.

dolce.

* * The contents of this book are copyright.

A variant—



of the last quoted phrase is briefly treated in imitation, with rich and solemn harmonies, before the *corno inglese*, now aided by the violas, resumes the melody—the leading phrase of which, as will readily be observed, the variant has anticipated—

No. 3. Cor. Ingl. Viole.



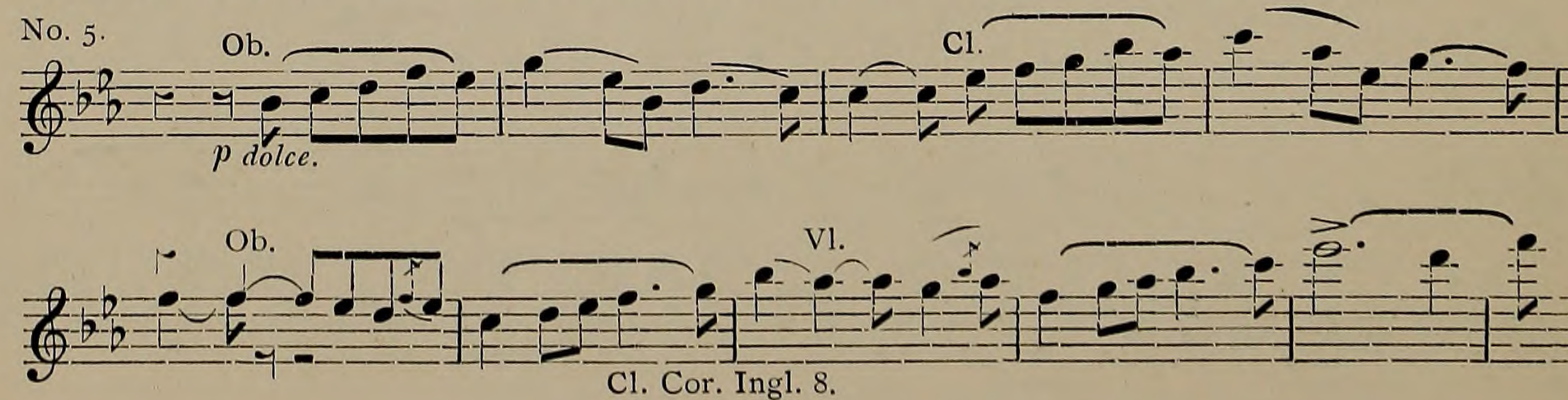
No. 1 is now repeated by all violins and flutes, with accompaniment of full orchestra, trombones excepted. Arpeggios for clarinets, bassoons and strings (*pizz.*) largely determine the character of the accompaniment, presenting a change from the close, thick harmonies hitherto employed. Those harmonies, however, return with a variant of No. 3, which serves as a *Coda* to the Introduction. Four connecting bars then lead, without pause or break, into the

Allegro moderato—E flat major, 4-4.

Connoisseurs will readily surmise from the important development of the themes in the *Andante* that they are destined to further use. That is so; but the leading subject of the *Allegro* is new. New also are the rhythmic and melodic figures in accompaniment, one of which should be noted—



as of large use and special value in the scheme of the movement. The leading subject appears first in the wood-wind, which also sustains the chords of the figure above shown—



This is briefly developed prior to the introduction of an auxiliary theme in the same key (*Poco più tranquillo*), accompanied by triplet scale-passages and arpeggios. Second violins and clarinet introduce the new melody—

No. 6.

Viol. 2.
Viole.
Celli. pizz.
Fag.

The further course of this section is easily followed to its close.

Now it is that the composer reverts to the material accumulated in the *Andante*, taking for renewed use the leading subject (*Più mosso. Scherzando*) and presenting it (clarinet and flute) in the key of G minor—

No. 7.

Cl.
p poco scherzando.

Connected herewith is an independent subject for violas (*pp vibrato*), which stands well out from the full chords of the other strings, running its course simultaneously with the theme from the *Andante*. Here it is—

No. 8.

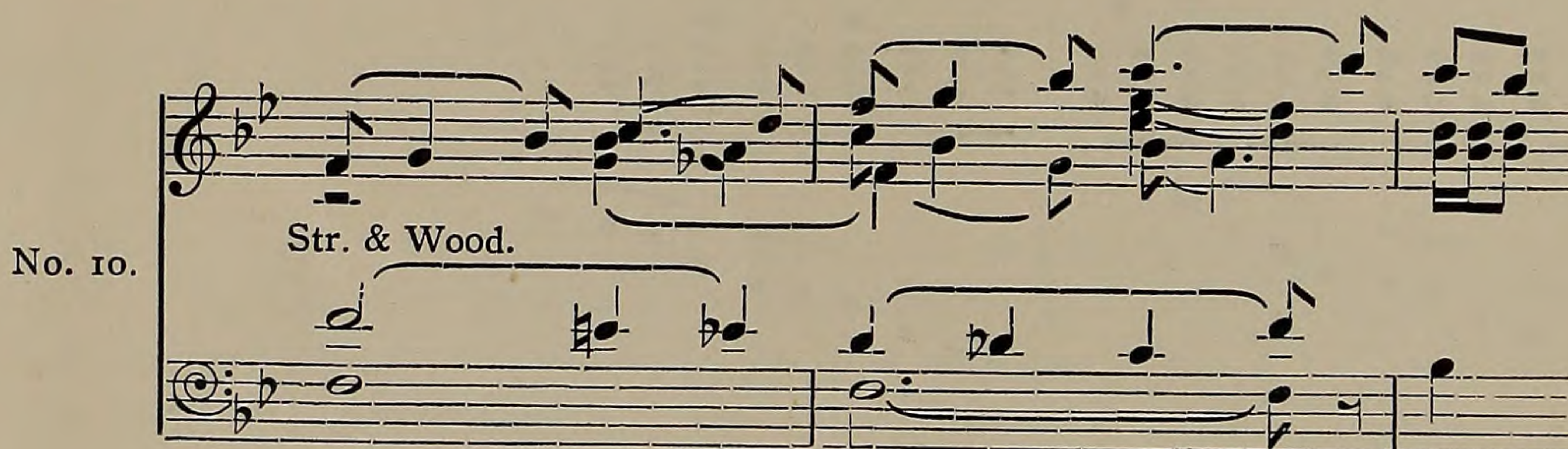
Viole.

The indefatigable melodist has yet another subject in store, and now produces a tributary to the immediately foregoing. It is stated by flute, oboe, and all violins, supported by sustained harmonies, in B flat major—

No. 9.

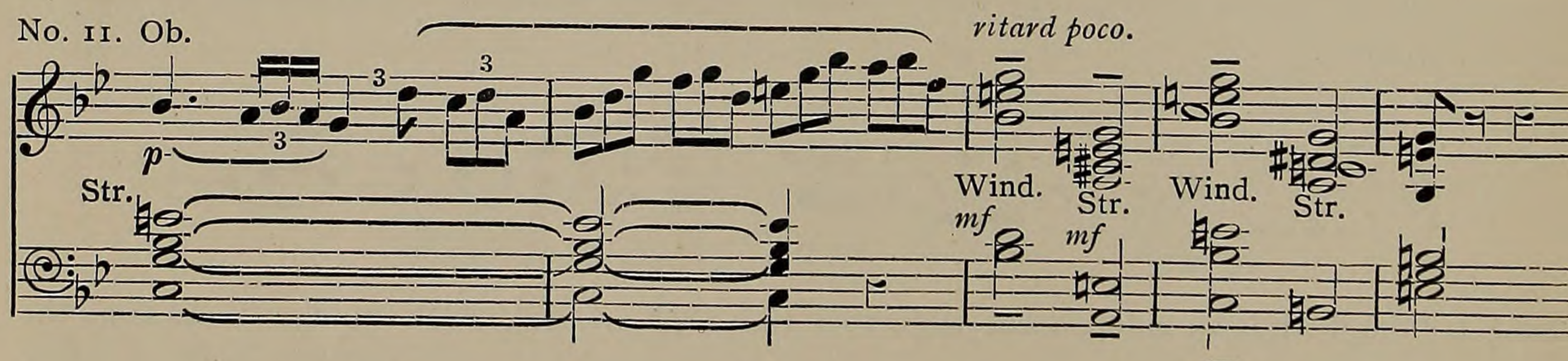


and has a *Codetta* of which important use is made later—

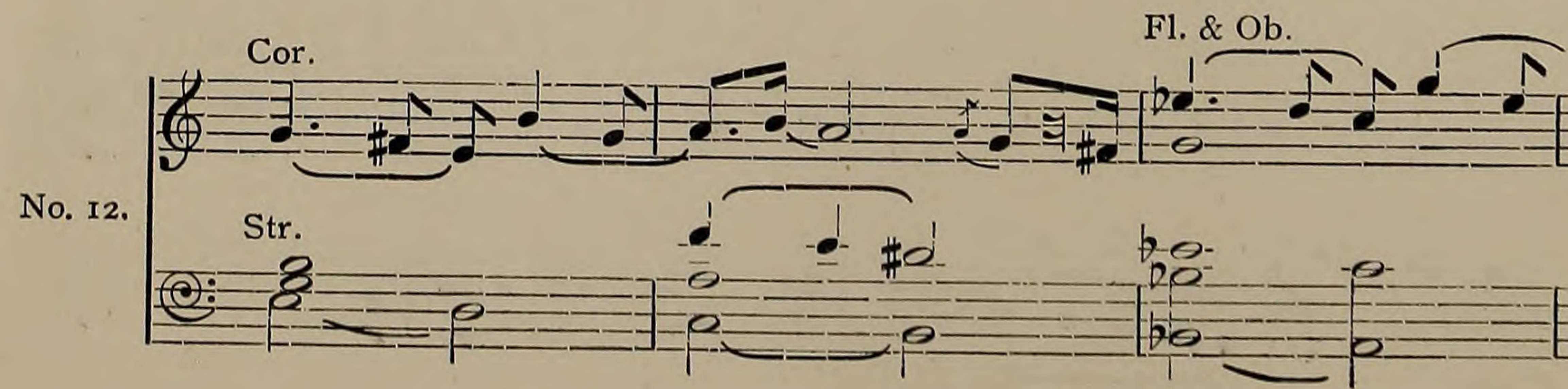


Further treatment of No. 1 ensues, and, passing through an *accelerando*, closes the technical first part of the movement in an unusual manner—

No. 11. Ob.

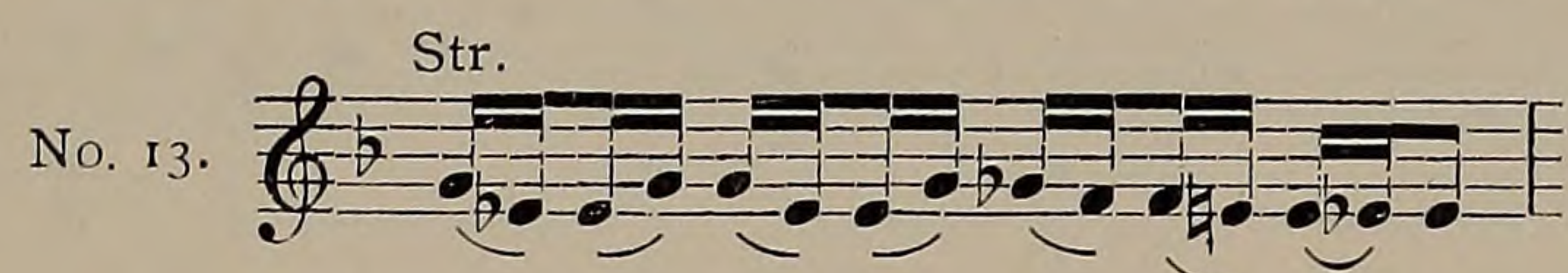


The working-out begins in E minor with a short section, *Tranquillo*, founded on a variant of No. 1—



and leading to *Più Allegro ed agitato*, in the same key. This opens with a variant of No. 9. So much apparently by way of prelude to the working-out proper, which begins with a change of key to D minor and proceeds in more regular fashion.

The principal theme of the *Allegro* (No. 5) is first dealt with, and, in very vigorous style—with much help from a new figure of accompaniment—



—is carried to a great climax in the primary key, on a dominant pedal. The score at this point is crowded with all manner of figure devices, and four horns, in addition to the celli, are called upon to give the theme necessary prominence—



No. 10 follows, with another climax, and, when it has quickly passed, No. 5 comes up for further treatment. No. 6 is next in order for discussion, and, again, No. 5. Throughout all this there is much repetition, tempered by variety of detail, and only a small proportion of the form of development which makes each branch of a subject throw out new shoots.

The recapitulation is a much abridged version of the original statement. It rejects the matter taken from the *Andante*, but includes No. 1 (with the *arpeggio* accompaniment), No. 3, and again No. 1; these sections together forming an elaborate peroration.

Scherzo. Allegro vivace—B flat, 6-8.

Three flutes, oboes, three clarinets, bassoons, four horns, trumpets, strings.

This movement, which is in the usual form of a *Scherzo*, opens with a theme for clarinets on a double pedal, the bassoons marking the rhythm—



After development the leading theme is followed by a tributary of the same character and in the same key. This is also on a double pedal, but, as indicated below, the strings are employed, in unison, on a figure of their own:—

Wind.

No. 16.

Str. unis.

VI.

pizz.

Very brief treatment of the second theme leads to a return of the first (primary key), its well-marked rhythm of 6-8 now clashing with that of 2-4 from the cello (*pizz.*). The second also re-appears (in F major) with an off-shoot—

No. 17.

of which large use is made in a very busy *Codetta* to the first section. Nothing in this calls for explanation. The scoring is highly decorative, but scarcely could anything be more simple and direct in other respects.

The first section having closed on the dominant seventh harmony of D flat, the middle section or "Trio," enters in that key:—

Poco meno mosso. Tranquillo—3-4.

It opens with a solo for clarinet, doubled by first violins *pizz.*, and attended by sustained harmonies for strings with *staccato* chords from the flutes—

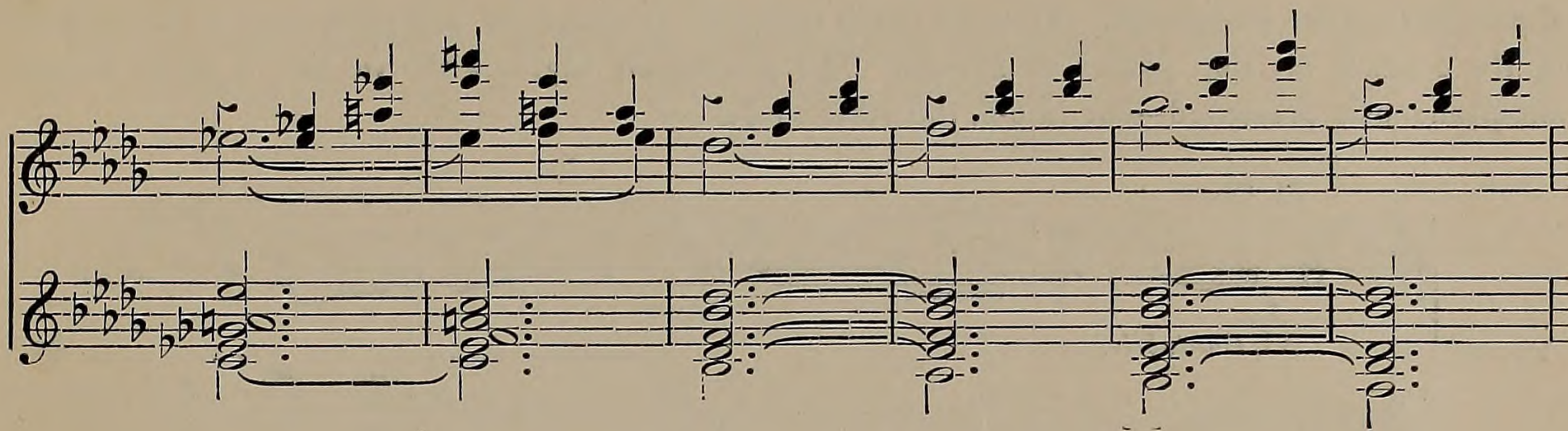
No. 18.

Fl.

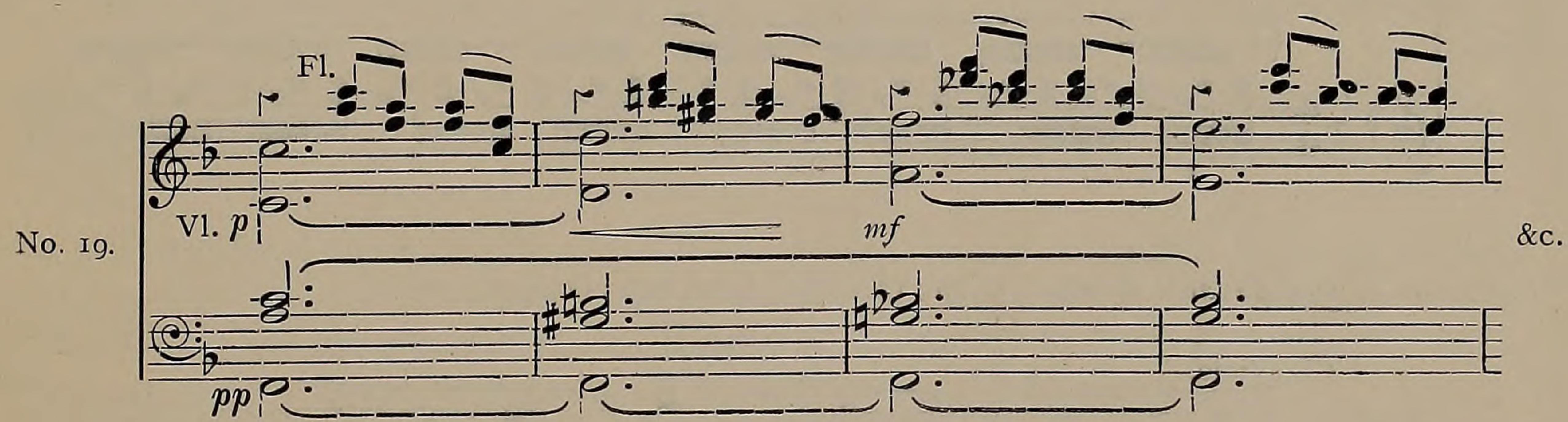
Cl. Theme.

con sordini.

Str. pp



After repetition with a fuller accompaniment, this gives way to a section in F major, founded on the theme just shown—



and followed by yet another section (D flat) for full orchestra, in which the same subject is further discussed, with much elaboration of accompaniment, and with harmonies of the closest texture.

The "Trio" ends with a full close in its primary key, but the composer does not pass at once to repetition of the leading division. He retains the tonality of D flat, resumes the rhythm of 6-8, and makes a connecting section with material which will at once be recognised as drawn from the

earlier part of the movement. Thus we reach the point of repetition, and once more all the matter of the leading division passes in review. The peroration begins with two now familiar themes simultaneously presented—one in 6-8, the other in 3-4—

Fl. Ob.
f
No. 20. Vl. Cantabile. &c.

With the same combination of subjects and rhythms—wood-wind having the 6-8 against the 3-4 of much-divided strings (first violins in three parts) through a *diminuendo*—the *Scherzo* softly ends.

As already stated, the *Finale* has a slow introduction—

Andante—E flat, 4-4

—beginning as unobtrusively as does the Overture to “A Midsummer Night’s Dream,” and, like that work, with sustained flute chords, which some of the violins break up into triplets of semiquavers, continuing them flutteringly—

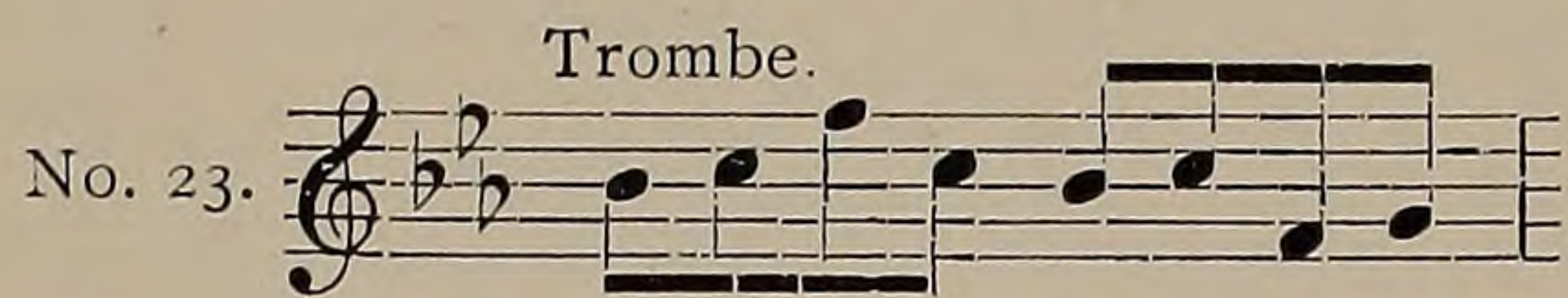
Fl.
pp
No. 21. Vl. 3

The theme of the *Andante* is heard at the third bar from the clarinet—

Cl., Viole.
No. 22. pp dolce.

This is the principal subject of the *Allegro* to follow; on which account, perhaps, the composer impresses it on the mind by frequent repetition with growing emphasis, more and more elaborated accompaniment, clashing rhythms, extreme dynamic changes, and what not that in music bespeaks attention. So, *animando poco a poco*, the *Andante* runs its course into an *Allegro moderato*.

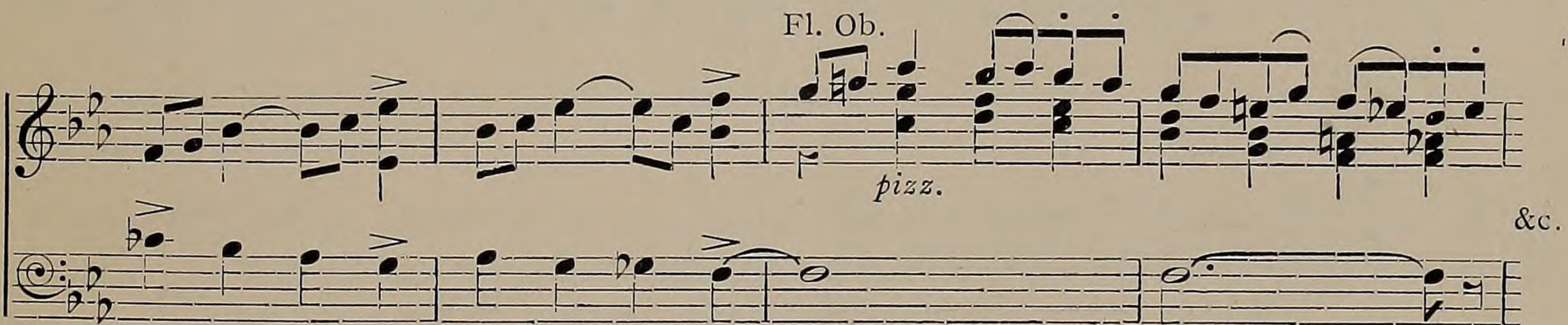
But this *Allegro moderato* is not the principal division of the composite *Finale*. It is, in point of fact, a pompous prelude thereto, made up of prolonged shakes for wood and string, rushing scale-passages, fanfares for brass, and, through all, repetitions and variants of a single figure—



Thus sonorously does the composer lead into his—

Allegro—E flat, 2-2.

At once the theme anticipated in the *Andante* opens the argument, with strings, wood-wind, and horns. It will suffice to show the extreme parts only ; calling attention to their imitative character as an indication of much to follow—

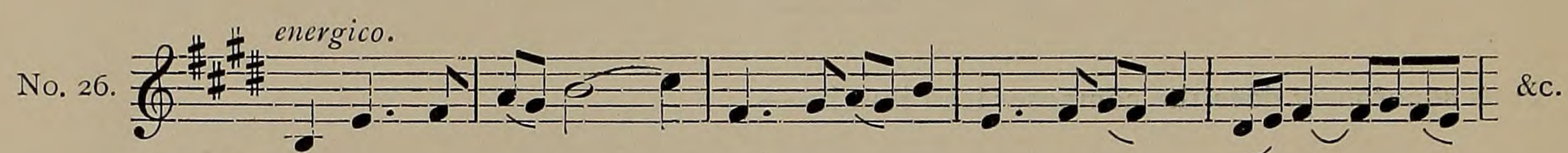


This is developed at some length, with much animation, and with steadily increasing strength, which reaches a climax in D flat, where are strenuous syncopations for the wind instruments, and a striking passage for cellos, strengthened by trombones. As shown below, this *Codetta* to the leading theme ends with an enharmonic transition to E major—the key of the next subject—

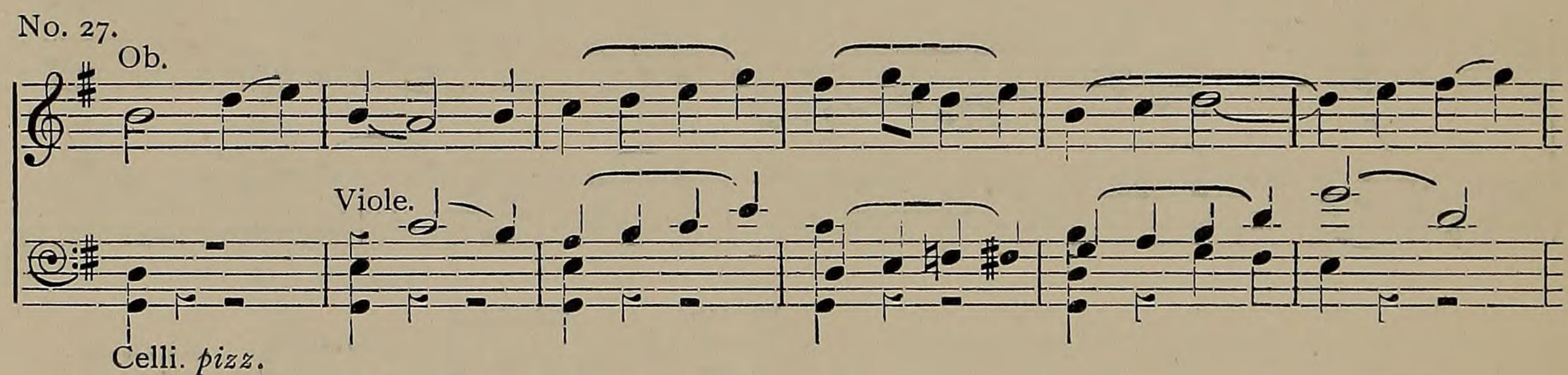


Note the syncopated passage for cellos and trombones, since it becomes conspicuous in both direct and inverted forms.

The new theme—to be regarded as tributary to its predecessor—stands as below for violins and wood-wind—



and soon reaches a climax in A flat, with trumpets and trombones blaring the first two bars to an accompaniment of full orchestra. From this the composer, still prolific of tune, passes to a third subject, in G major, giving it to the oboe, and assigning a counter-theme to the violas. Hence we have the following:—



Brief treatment follows, and preparation is next made for entering upon the working-out section. We hear, first, the leading theme, in E flat, on a sustained 6-3 chord. This is but preparatory; a sudden transition to C major marking the formal opening of the "free fantasia." In the lead to this point attentive listeners will observe an "augmented" version of the syncopated passage (No. 25) to which attention has been specially directed:—



This is preliminary to extensive use of the passage during discussion of the leading subject. We have it, for example, in the primitive syncopated form and, as counterpoint thereto, in reversed progression without syncopation:—



Brought to a climax, the section ends with a full close in C major. At this point the untiring composer so varies No. 26 as to secure a *scherzando* subject, with which he starts afresh—



soon, however, reverting to the primitive form of the phrase and more formally bringing it within the scope of the working-out.

Passing over the remainder of the section, which is crowded with detail, we find the composer, as though he had not already sufficient material, introducing a variant of the *scherzando* theme in the first *Allegro*, which is itself a variant of No. 1:—



The purpose, further carried out later on, is of course to secure the unity of the work by establishing a thematic connection between the first and last movements. Fanciful treatment of the first *Allegro* subject, changed as above, leads into partial repetition of the pompous exordium (No. 23) of the present movement, which serves as a preliminary to recapitulation.

The section now entered upon is not an ordinary recapitulation—a lifting of old matter and placing it with little change in a new place. The leading subject (No. 24) opens in regular form

followed by the syncopations (No. 25), but Nos. 26 and 27, instead of being taken separately, are combined :—



More quickly for this device do we reach a point where the composer again falls into a mood of reminiscence. We hear the leading theme of the first *Allegro* passing from one orchestral voice to another in the most insistent manner, till finally it is combined with No. 31 :—



In the course of an extended peroration—during which the *tempo* quickens to *Presto*—much that is now familiar again appears, bringing this very elaborate and ambitious work to a becoming end.

JOSEPH BENNETT.

CONCERTO, No. 3, in B minor, for Violin and Orchestra ... Saint-Saëns.
KATHLEEN PARLOW.

Allegro non troppo.
Andantino quasi allegretto.
Molto moderato e maestoso, leading to
Allegro non troppo.

Allegro non troppo—B minor, 2.

THE "pomp and circumstance" which often distinguish the opening of a Concerto are here lacking. We find no statement of themes by the orchestra, either with or without a lordly preliminary flourish from the solo instrument. The strings begin with a tremulous tonic chord and the violin makes a practical, business-like entry in the fifth bar. This prepares for a certain restraint imposed upon the solo throughout the work. The leading theme, stated by the violin, is, as to its first phrase, an exact rhythmic counterpart of the corresponding passage in Beethoven's Quartet in F (Op. 57):—

No. 1.



Note the "figure" in the leading bar. It pervades the movement and forms its chief feature, subordinate thereto, yet of importance, being that in bar 5.

The completion of the subject, as above, is followed by a first tributary, having the livelier movement of quaver triplets. A point to be observed here is use of the drum as sole accompaniment to the triplet passages—

No. 2. Solo.



This is not dwelt upon; so, after passing into G major, the composer presents another episode, in the dominant of his primary key—

No. 3.
Solo.

Wind.

Bassi 8va.

Str.

&c.

With the foregoing materials the whole of the leading section (principal theme, development, and episodes) is constructed.

Approach is made to the second subject through a passage in which we find further reference to the principal—

No. 4.
Solo.
mf

Str.

Fag.

Wind.

&c.

Again the duty of statement devolves upon the solo instrument, the strings supporting with soft, sustained harmonies :—



Here the first part ends, and the appearance of the "figure" in bar 1 of the leading theme prepares us for the formal working-out of that subject in the part succeeding.

The "free fantasia" is short and wholly devoted to treatment of the leading melody, during which the solo becomes more brilliant than heretofore. Citations are unnecessary.

Coming to recapitulation, the composer deems it advisable to pass over the leading theme, not only because much has just been heard of it, but also because he wishes to reserve it for use a little later. He begins his review, therefore, with the passage (No. 4) leading to the second subject, and from that point proceeds regularly. On reaching the peroration we find the leading subject further dealt with at, for that part of the work, considerable length. Nothing, however, calls for explanation or special note.

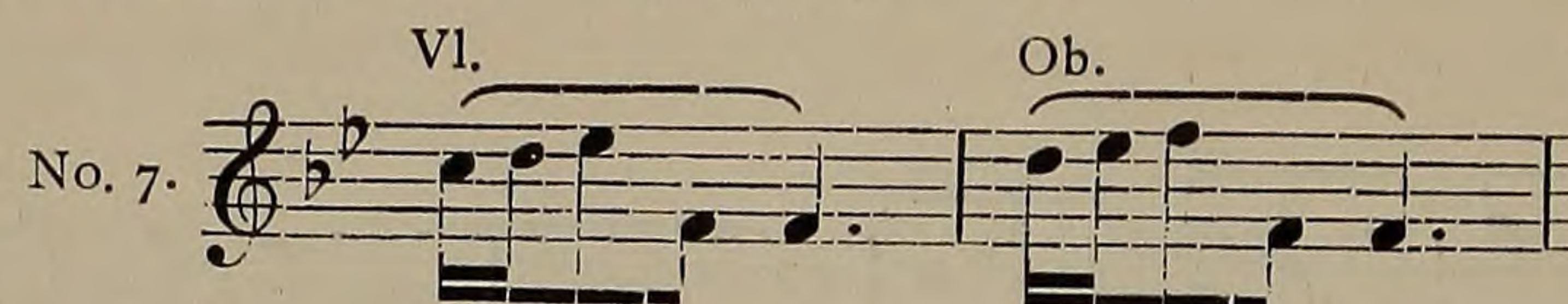
Andantino quasi allegretto—B flat, 6-8.

This movement employs wood-wind, horns, and strings only. It stands somewhat apart from its companions by reason of its tonality. We do not often find a movement in B flat following one in B minor.

Poetic feeling and expression mark this *Andantino*. One thinks of Sir Philip Sidney's immortal Youth piping for very delight of existence, as the solo instrument, after four bars of the tonic chord, begins a simple, pastoral strain :—



to which the rustic Echoes make answer imperfectly—



and an emulous bird carols its own strain, not having even so much faculty of imitation:—



In this spirit of beauty and charm the movement proceeds throughout a liberal development of the theme just shown.

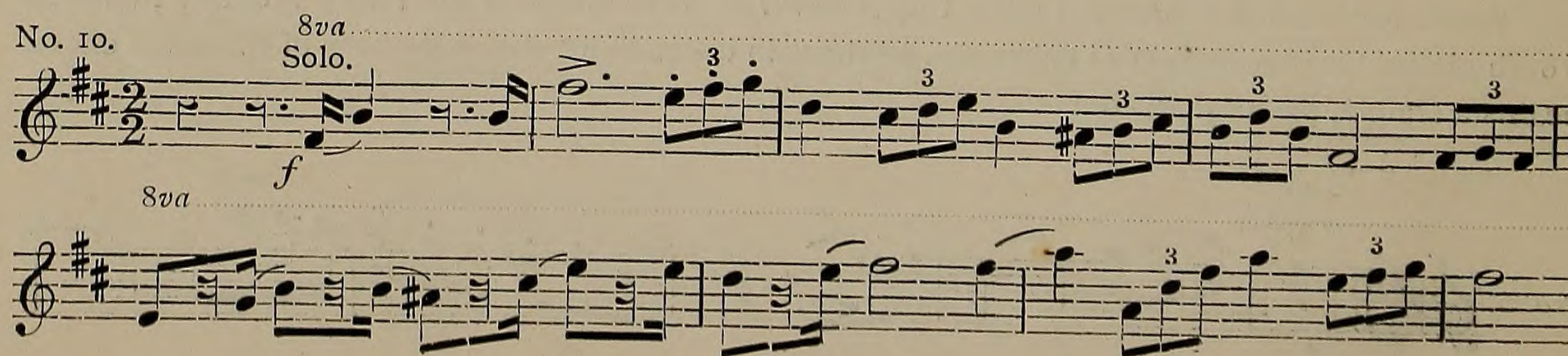
The dominant key duly established, a second subject presents itself in the mood, though not exactly in the manner, of the first. It is based upon a pedal F, and attended by a "figure"—shown in the first bar below—which may be taken, if one gives rein to fancy, as representing some other voices of the groves and fields—



The continuation till the first section returns is easily followed. So with the remainder of the movement, which never loses its sweet pastoral grace.

Molto moderato e maestoso, leading to *Allegro non troppo*—B minor, C.

The introduction (19 bars) to the *Finale* is in the nature of fantasia, with cadenza-like passages for the solo, and much repetition of a "figure" which recalls that noticed in the *Andantino*. Passing this for the main part of the movement, we find an animated first subject assigned to the violin, with an unpretending accompaniment:—



Brief treatment ends with a full tonic close, following which an important episodic subject appears. This also is given to the solo instrument, and again the task of the orchestra is strictly one of accompaniment—

No. 11. Solo.



Further episodic matter divides this from a full close in the relative major, and the appearance of the second theme proper. Once more the solo violin speaks—

No. 12. Solo.



and so brings the technical first part to an end.

In the "working-out," after some reference to the leading theme, attention is unexpectedly challenged by a new melody, in G major, first stated and accompanied by strings only (*con sordini*):—

No. 13. Str.



Effective use is made of this episode before the "working-out" resumes.

Next we have, without change of *tempo*, a variant of the Introduction, leading to the formal recapitulation. The peroration included a pompous presentation (trumpets and trombones) of the theme last cited, and the *Coda* is based upon the second subject (No. 12). So ends a thoroughly artistic work.

JOSEPH BENNETT.

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ACT II.

PRELUDE "Parsifal" Wagner
(Died Feb. 13th, 1883).

"PARSIFAL," Wagner's latest work, was first performed at Bayreuth on July 26th, 1882. Its composition had occupied his mind for a long time: we hear of his having first intended to introduce an episode into the third act of "Tristan und Isolde," in which Parsifal was to appear, as long ago as the time of his stay at Zürich, in 1856 and 1857. The poem in its present shape was not completed till 1877. It is not necessary here to enter into any detail as to the nature of the subject, or its remarkable combination of Catholic and Protestant, of Christian and Buddhist ideas, or to discuss its relation to the philosophy of Schopenhauer. Sufficient importance has, however, hardly been given by the numerous commentators to its curiously composite musical style, in the creation of which the music of the Church of Rome and the hymns of the Lutheran Church had an equal share, and the pedigree of which can be traced to the harmonies of Palestrina and the polyphony of Bach.

Wagner himself wrote an explanation of the poetic, or one should rather say mystic, basis of the Prelude for the King of Bavaria in 1880, which appeared among his posthumous papers. This bears the superscription "LOVE—FAITH—HOPE." The first theme, that of Love (which is associated throughout the work with the Holy Supper), is given by violins, 'cellos, *cor anglais*, clarinet, and bassoon in unison:—

No. 1.

"Take My bo - dy and eat; take and drink My . . blood . .

... Thus be our love . . . re - mem - ber - ed!"

The words affixed to it are: "Take My body and eat"; and later research has discovered the fact, that it is based on a tone of the Catholic Church. This is presented four times, and the poet-composer asks us to imagine the second and fourth appearances of the melody to be answers from a heavenly choir to the words of the Saviour. Combined with some of the various repetitions of the tone comes a remarkable passage of repeated chords for flute and clarinet against *viola arpeggios*,

the mystic effect of which is enhanced by the fact that the chords are in 6-4 time and the *arpeggios* in 4-4 time.

We next come to an entire change of orchestral colour when trumpets and trombones intone the familiar phrases of the Dresden Amen :—



This is based on another tone, "Gloria in Excelsis Deo," which, however, later becomes identified with Protestant worship. This is the representative of Faith. Hope finds its musical counterpart in a long-drawn theme for horns, trumpets, and trombones—

No. 3.

f

His love en-dures, The dove up-soars, The Sa - - viour's sa - - cred

to - ken, Take the wine red, For you 'twas shed; Let Bread of Life . .

. . . be . . bro - - - ken.

which was used by Wagner to represent the same cycle of ideas in the third act of "Tannhäuser," and had also appeared previously in "Das Liebesverbot."

This practically completes the thematic material of the Prelude, since the motive typical of the Agony of Amfortas, and that representing the Sacred Spear (which are also used), are both taken from phrases towards the end of the Love motive. The various developments and combinations of these themes are very clear, and need not be further dwelt upon. The concert version of the Prelude ends with a final allusion to the Love theme.

PERCY PITT
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CHARFREITAGSZAUBER (*Parsifal*) Wagner

THIS is an orchestral arrangement of part of the music of the first scene of Act 3 of "*Parsifal*," in which Parsifal, fully armed, and carrying the mystic spear that he had rescued from Klingsor the magician, is returning to the castle of the Holy Grail, and reaches the Flowery Mead, which (in Wagner's words) is "made fertile by the holy tears of repentant sinners." Here he is recognised by Gurnemanz, the faithful servant of the Knights of the Grail, who helps to make him ready for his sacred duty of bringing balm to the wounds of Amfortas, the King of the Grail.

Some of the themes used occur for the first time in the music-drama; others are reminiscences, restatements, or modifications of *motifs* heard earlier.

The first, announced by trumpets, horns, and trombones—

No. 1.

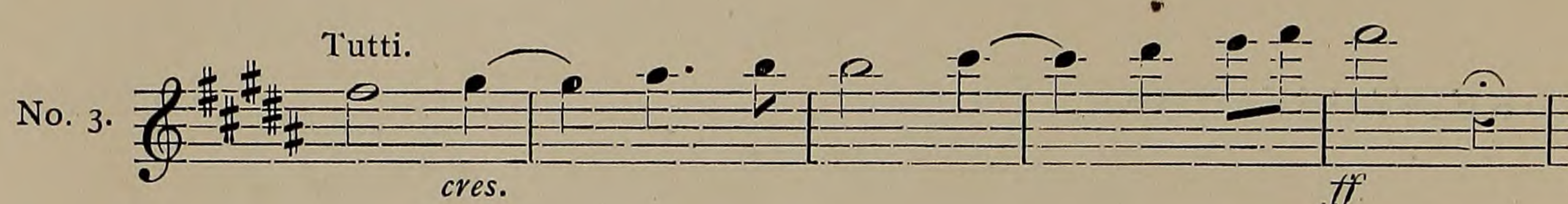
The musical score for No. 1 consists of two staves. The first staff is in 3/4 time and key of D major. It begins with a forte (*f*) dynamic, followed by a crescendo (*cres.*) and then a forte (*f*) dynamic. The second staff also begins with a forte (*f*) dynamic. The music features a series of chords and melodic lines, with a prominent descending fifth motif.

is that associated with Parsifal as Knight. The next—of which the reiterated descending fifth is the chief characteristic, and which consists of groups of three notes given alternately to strings and wood-wind—

No. 2.

The musical score for No. 2 consists of a single staff in 3/4 time and key of D major. The staff is divided into sections labeled Str. (strings), Cl. (clarinet), Str. (strings), Ob. (oboe), and &c. (and cetera). The music features a series of groups of three notes, with a prominent descending fifth motif.

is the symbol of Parsifal "als Reiner Thor" (the Guileless Fool). After a modified version of the upward-soaring Grail *motif*—



comes the Hymn of Faith—



Up to now the music has dealt with reminiscences of the earlier portions of the drama. The next theme which occurs—

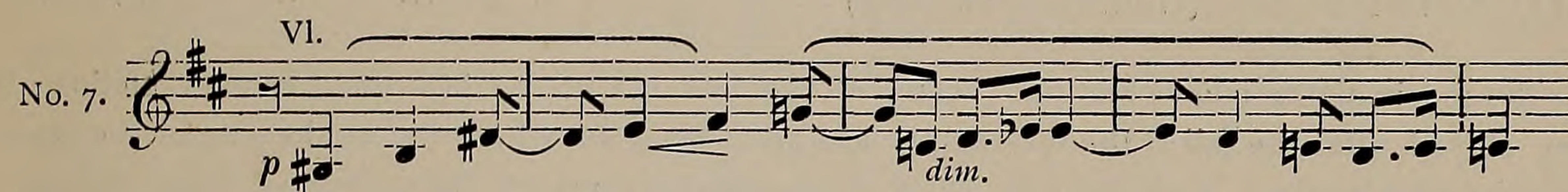


belongs specifically to the scene of the Flowery Mead. The beautiful melody, given out first by oboe, is practically the chief theme of the remainder of this excerpt.

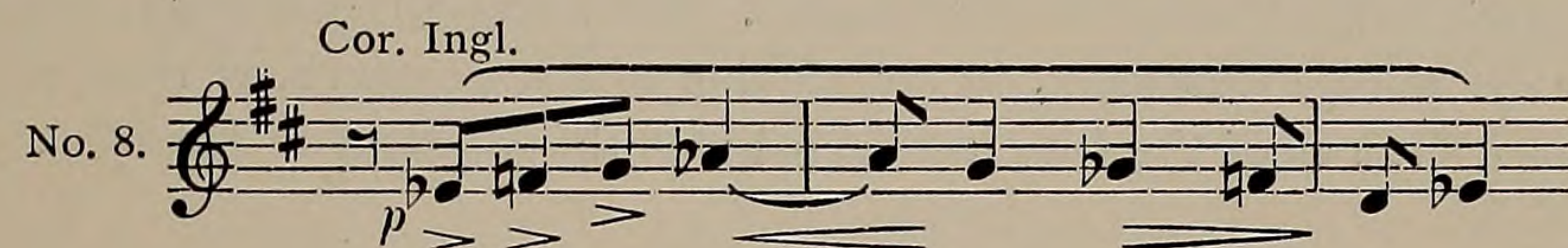
Another phrase, allotted to violin and clarinet on its first appearance—



is the theme of the Atonement. These two subjects are now repeated and developed. After a time we reach two themes which are drawn from the earlier acts, but also have reference to what is to follow. The first is the theme of the Love-Feast—



and the second—which is easily recognisable by its poignant chromatic intervals—



is the *motif* of the Spear and the Agony. After these have been dealt with, the Flowery Mead theme (No. 5) and the Atonement theme (No. 6) are repeated, and the excerpt closes in a mood of peaceful contemplation and rapt devotion.

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TRAUERMARSCH (*Götterdämmerung*) Wagner.

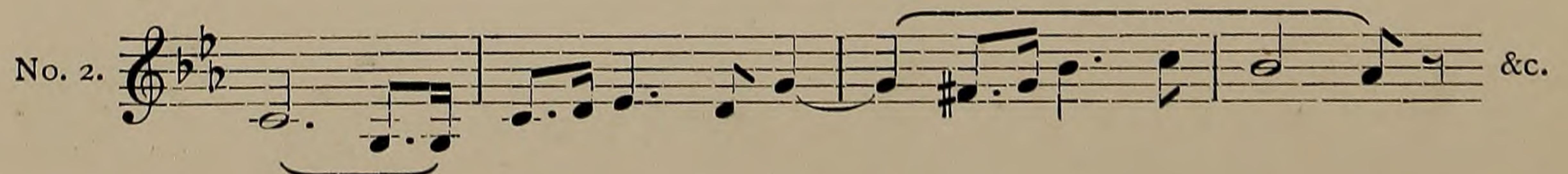
THIS is the music of the end of the first scene of the last act of "*Götterdämmerung*," followed by that played after the fall of the tableau-curtain up to the point where the final scene by the Hall of the Gibichungs begins. This excerpt, which is by common consent, but somewhat inaccurately, called the Funeral March, begins immediately after the point at which Siegfried, having been wounded by Hagen, falls back dead. The vassals of Gunther place his body on a bier and carry it over a mountain path to the Hall of the Gibichungs. The excerpt is not in any sense in march-form; it is rather a symphonic treatment, in the rhythm of a slow march, of most of the themes from the various music-dramas of the Ring connected with the life-story of Siegfried.

Shortly after the mysterious opening we come to the two crashing chords which had represented the death-blow inflicted by Hagen. The component elements and poetic import of the music are thus described by Herr Hans von Wolzogen: "Here everything that was before sensuous, passionate, dramatic, tragic, is glorified till it becomes the monumental, the spiritual, and is brought under the dominion of formal beauty. The death-figure (No. 1), which enters *fortissimo*, is softened down in a *diminuendo*, and its repetitions are interrupted and finally quite overpowered, merging into the joy of victory and the mighty current of the *motifs* of the Wälsungs, which now, framed in the sublime rhythm of the March, are all passed in review, and become the death-chant of this last scion of the doomed race of demigods. We thus have the theme of Siegmund the hero (No. 2), the phrase of the Recognition (No. 3), the figure of Sieglinde's Pity (No. 5, with No. 4 as bass) and that of her Love (No. 6), and the Sword-fanfare (No. 7). Here is the climax. Then softly—as a lament—but soon in serene transfiguration, the Siegfried *motif* (No. 9); and at the end, radiant in fullest strength and glory, his heroic theme (No. 10). That is the Eroica of the "lordliest hero of earth." The Brünnhilde *motif* (No. 11) serves as a transition to the next scene.

SIEGFRIED'S DEATH-BLOW.

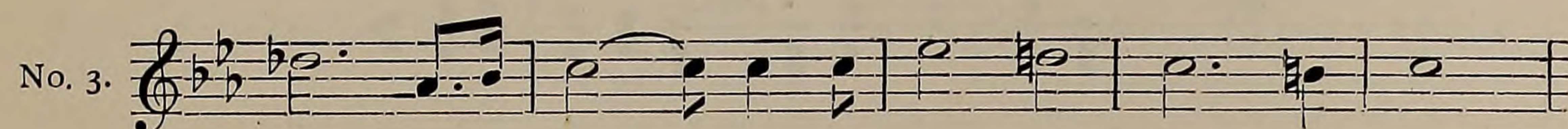


SIEGMUND THE WÄLSUNG.

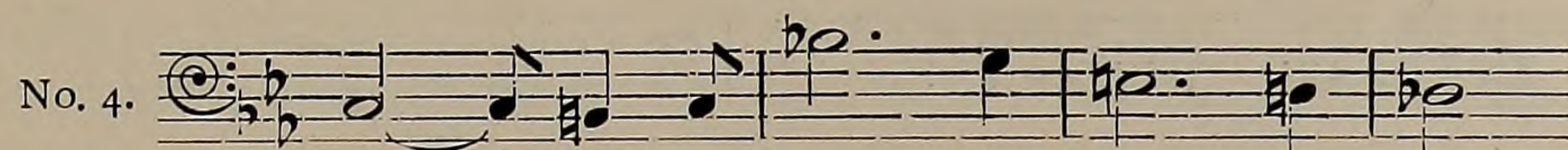


THE RECOGNITION OF SIEGMUND AND SIEGLINDE

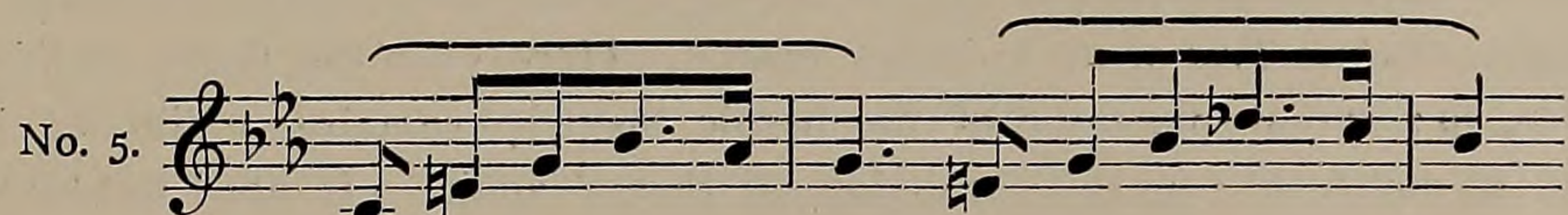
(Siegfried's Parents).



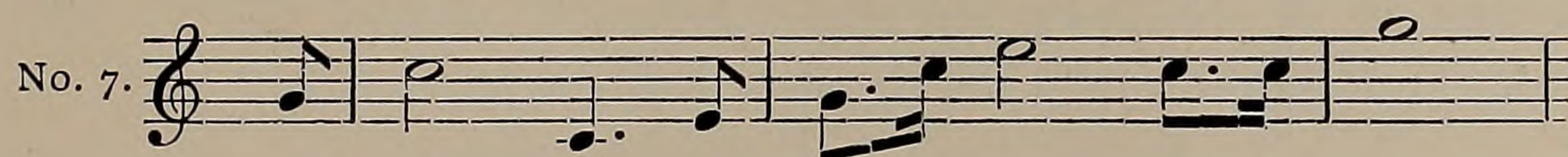
SIEGLINDE.



TWO LOVE-THEMES.



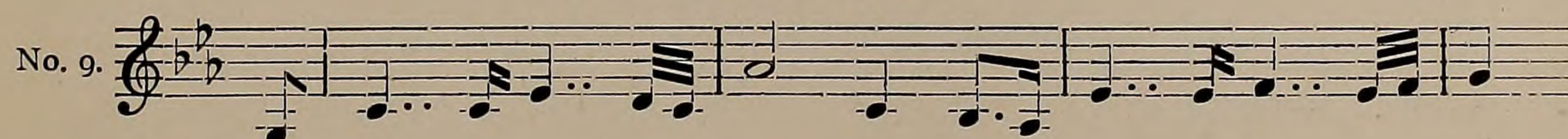
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SIEGFRIED THE FEARLESS.



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BRÜNNHILDE.



It will be seen that the various Wälsung *motifs* occur more or less in chronological order (beginning with No. 2) until the appearance of the Sword-fanfare (No. 7) in the passage which has been said to correspond to the *Trio* of an ordinary march. Here even the death *motif* appears in a glorified form (No. 8): "the splendour of the heroic Siegfried remains undimmed in death." After this the Siegfried *motifs* take up the chronological thread again. It need hardly be pointed out that No. 10, which is heard *fff* shortly after this point, is really a glorified version of Siegfried's horn-call. It had already appeared in this shape at the beginning of the duet between Siegfried and Brünnhilde in the first act of "Götterdämmerung."

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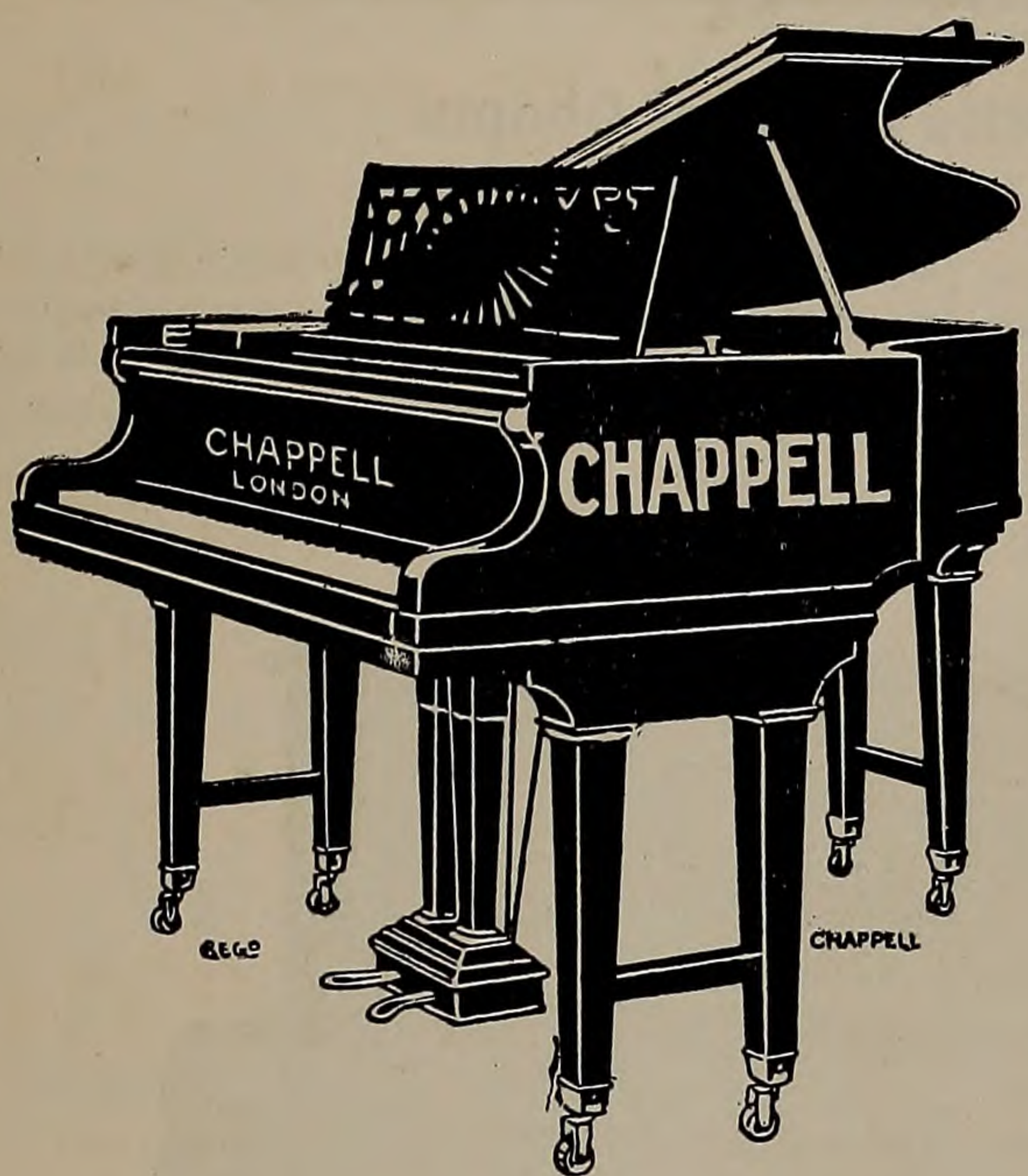
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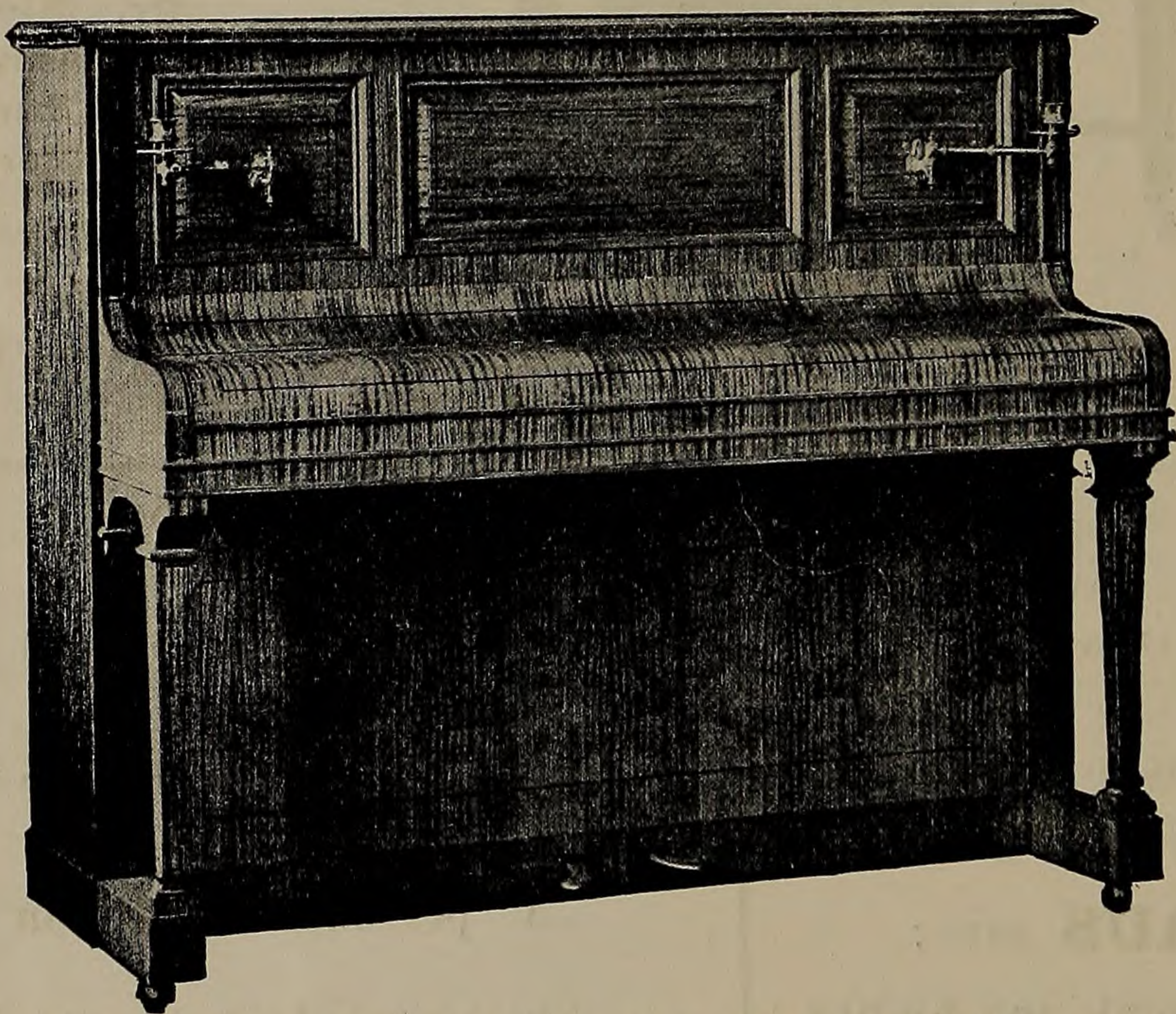
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